

edward johnson building
faculty of music
university of toronto



THE UNIVERSITY OF TORONTO CONCERT CHOIR

WILLIAM WRIGHT, CONDUCTOR

WALTER HALL

SUNDAY, NOVEMBER 8, 1981

3 P.M.

PROGRAM

Musikalische Exequien

HEINRICH SCHÜTZ

A Sacred Concerto in the form of a German Requiem
for solo voices, choir and basso continuo.

KYRIE

- Soloists

Naked came I out of my mother's womb and naked shall I return;
the Lord gave, and the Lord hath taken away; Blessed be the name of
the Lord.

- Choir

Lord God, Father in Heaven, have mercy upon us.

CHRISTE ELEISON

- Soloists

For to me to live is Christ, and to die is gain. Behold the
Lamb of God, which taketh away the sins of the world.

- Choir

Jesus Christ, Son of God, have mercy on us.

KYRIE ELEISON

- Soloists

If we live, we live unto the Lord; if we die, we die unto the
Lord; and so, if we live or die, we are the Lord's.

- Choir

Lord God, Holy Ghost, have mercy upon us.

GLORIA (Gloria in excelsis Deo...)

- Soloists

For God so loved the world, that he gave his only begotten Son,
that whosoever believeth in him should not perish, but have ever-
lasting life.

- Choir

He spoke to his beloved Son: The time is ripe to be merciful;
go forth, then, treasure of my heart, and redeem weak humankind,
save Man from the misery of sin, overcome for him the sharpness of
death, and suffer him to dwell with thee.

(Domine Filii unigenite, Jesu Christe...)

- Soloists

The blood of Jesus Christ cleanseth us from all sin.

SOLOISTS:

Soprano - Donna Bennett, Kathy Domoney, Suzanne Toro

Alto - Pat Fujimoto, Marg Chivers

Tenor - David Johnston, Nicholas Groenewegen, Paul Nicholson

Bass - Bernie Jackson, Emilio Roman, Lawrence Cotton, Robin King

Heinrich Schütz (1585-1672) was the greatest composer of 17th century Germany. His genius was recognized early, and in 1610 a patron sent him to Italy to study with the aging Giovanni Gabrieli. At Venice, Schütz learned the rich, polychoral style of which Gabrieli was the master, as well as the new dramatic style of solo song and declamation with the accompaniment of basso continuo. His first published works were Italian Madrigals, in 1611, apparently written at Gabrieli's suggestion but showing Schütz's familiarity with the music of another great Italian contemporary, Claudio Monteverdi.

When he returned to Germany in 1613, he had made musical and personal contacts with Italy which he never lost, but in his own music he found ways to adapt his command of Italianate style and technique to German language and sensibility.

The Musicalische Exequien is one of Schütz's mature works, and one of his finest.

It was commissioned for the burial service in February, 1636, of Prince Heinrich of Reuss. It is in three sections. The first is titled "Concerto in the Form of a German Burial Mass" and takes its text from scriptural passages and hymn verses that were inscribed on the Prince's coffin. It is for a main chorus in six parts with many alternating sections of chorale-type writing and short "concertos" for various vocal combinations, mostly in two parts, all with basso continuo accompaniment.

The second section is a Motet for two equal choruses, each of four parts. Schütz indicates that use of the continuo is optional. The text was derived from the funeral oration. The last section, a setting of part of the Cantic of Simeon, uses a main chorus in five parts and a second three-part chorus of seraphims, "from afar."

INTERMISSION

Dance of Death

HUGO DISTLER

Dialogue based on the Luebecker Totentanz by
Johannes Kloecking

Choral verses from the Cherubinischen Wandersmann by
Angelus Silesius.

Leave all this that you own, so that you may win more! Renounce
your sins that you may thousandfold receive. In God we find our
light but sin locks us in night. God asks us to decide. Blest be!

Man, this world's beauteous form will fade away in time. Why then
depend so much on passing joys?

If you expect to share eternal life with God, then let your love
of self grow less in prominence.

O sinner, if you would recognize how time flies soon, and then
eternity, you would no evil do!

Your greatest friend, your body, is your fiercest foe. It binds
and hinders you. Your greatest friend, it leads you far astray.

The rich man of this world, what does he truly gain, since he with
debt and loss must leave his wealth behind?

Friend, fighting is not enough. You must fight for a just cause.
In God you shall find rest and find your peace forever.

The world is your deep sea, the pilot is God's word. You are the
boat. Your soul is what shall travel home.

The poor celestial light shine forth during your lifetime for those
men, who dare to go and seek it in the darkness.

Friend, if in yonder world you hope for roses blooming, then you
must here on earth the thorns' discomfort suffer.

Arise, the bridegroom comes! You will not go with him, if you are
not prepared to meet him instantly.

Man, when your tedious load becomes too hard for you, then turn
yourself to God and His eternity.

The soul, which on earth is smaller yet than small, shall in the
realm of God the fairest angel be.

- Choir

Through Him are all our sins forgiven, and life bestowed. In heaven shall we receive, O God, such glorious gifts.

- Soloists

For our life is in heaven; from whence also we look for the Saviour, the Lord Jesus Christ; who shall change our mortal body, that it may be fashioned like unto His glorious body.

- Choir

Life is here a vale of woe, fear, misery and distress everywhere; our life-span is a short time, full of bitter hardship; and who ponders thereon is always struggling.

(Qui tollis peccata mundi...)

- Soloists

Though your sins be as scarlet, they shall be white as snow; though they be red like crimson, they shall be as wool.

- Choir

His word, His baptism, His communion, preserve us from all evil; the Holy Ghost teaches us to trust in Him.

(Suscipe deprecationem nostram)

- Soloist

Come, my people, enter thou into thy chambers, and shut thy doors behind thee; hide thyself as it were for a little moment, until the wrath be spent.

- Soloists

But the souls of the righteous are in the hand of God, and there shall no torment touch them. In the sight of the unwise they seemed to die; and their departure is taken for misery, and their going from us to be utter destruction; but they are in peace.

- Soloists

Lord, there is none upon earth that I desire beside thee. My flesh and my heart faileth; but God is the strength of my heart, and my portion forever.

- Choir

He is the salvation and blessed light of the Gentiles, to enlighten those who know Him not and lead them unto Him; He is the jewel, the glory, joy and delight of His people Israel.

- Soloists

The days of our years are three score and ten; and if by reason of strength they be fourscore, yet is their strength labour and sorrow.

- Choir

O how wretched is our time here upon this earth. As mankind is soon laid in the earth, so must we all perish; here throughout this vale of woe is toil and trouble everywhere, even when our doings prosper.

(Qui sedes ad dexteram Patris...)

- Soloist

I know that my Redeemer liveth, and that He shall stand at the latter day upon the earth; and though worms shall destroy my body, yet in my flesh shall I see God.

- Choir

Since Thou hast risen from the dead, the grave shall not contain me; Thy rising is my greatest comfort, Thou canst disperse all fear of death; for where Thou art, there shall I be, that always I may live with Thee. Therefore I die with joy.

(Quoniam tu solus sanctus...)

- Soloists

I will not let Thee go, except Thou bless me.

- Choir

He saith to me: Be true to Me, so shall thy fortunes prosper. I gave My whole self up for thee: My own life has overcome death, My innocence bears thy sins that thou mayest be saved.

MOTET for double choir

Whom have I in heaven but Thee? and there is none upon earth that I desire besides Thee. My flesh and my heart faileth, but God is the strength of my heart, and my portion forever.

THE SONG OF SIMEON

- Choir I

Lord, now lettest thou thy servant depart in peace, according to Thy word, for mine eyes have seen Thy salvation, which Thou hast prepared before the face of all people; a light to lighten the Gentiles and the glory of Thy people Israel.

- Choir II (Seraphim I & II, Beata Anima cum seraphinis)

Blessed are the dead which die in the Lord. They rest from their labours and their works do follow them. They are in the hand of the Lord, and there shall no torment touch them. Blessed are the dead which die in the Lord.

The soul, since it is born for eternity, finds never truly peace in worldly goods and gains. Thus it is astonishing you love this passing show, and put your faith and trust in frail mortality.

SPEAKERS:

"Death" Godfrey Ridout

Characters in order of appearance:

Nick Groenewegen
Yves Abel
Paul Thompson
Sharon Crowther
Peter Nikiforuk
David Jellicoe
Ed Franko
Lawrence Cotton
David Johnston
Maria Case
Blair Bailey
Aggie Cekuta

Hugo Distler was born in Nuremberg in 1908, and in 1942, in Berlin, took his own life under the stress of war and persecution of his musical ideals.

As a student, Distler came under the influence of leading figures in the movement to return to Baroque standards of organ sound. He was trained as an organist and church musician and found the basis for his compositional style in Protestant chorales, music of the 16th and 17th centuries, and especially in the music of Heinrich Schütz.

During the period 1934-36, Distler composed nine works for four-part chorus which he called Geistliche Chormusik and which he modelled directly on the music of Schütz. The second of these is the Dance of Death.

UNIVERSITY OF TORONTO CONCERT CHOIR PERSONNEL, 1981

Soprano

Judy Anzelc
Elspeth Beagrie
Donna Bennett
Aggie Cekuta
June Crowley
Sharon Crowther
Gloria Fralick
Karol Kitcher
Suzanne Toro
Seana-Lee Wood

Alto

Valdine Anderson
Cathy Brown
Maria Case
Marg Chivers
Pat Fujimoto
Lisa Gaasenbeck
Jackie Hawley
Judy Landon
Celine Stavely

Tenor

Yves Abel
Ed Franko
Nick Groenewegen
David Jellicoe
David Johnston
John Meldrum
Paul Nicholson
Peter Nikiforuk

Bass

Blair Bailey
Lawrence Cotton
Bernie Jackson
Robin King
Mike Mulrooney
Emilio Roman
Mark Wilson

Accompanist: Edna Chan

INSTRUMENTALISTS

Recorders: Scott Paterson, Randall Rosenfeld
Trumpets: James Rolfe, Lino Varano
Trombones: Tim Cunningham, Susan Dustan, Kathryn MacIntosh, Karen
Bassoon: Heather Chesley Maxwell
Cello: Stephen Buch
Double Bass: Paul Rogers
Harpsichord: William O'Meara

Next Event: Christa Ludwig, Mezzo Soprano, Wednesday, November 11,
1981 at 8 p.m. in Convocation Hall, King's College Circle
Next Concert Choir Concert: Wednesday, March 24, 1982 at 8 p.m.
in Walter Hall.